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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ELECTIONS AFFECT ART TRADE

While it is not exactly the province of an art journal to discuss or reason as to politics the Presidential election of Tuesday last was of such moment to every citizen of the United States that its results, still undetermined, will have to our mind, such effect upon the art business that we feel justified in alluding to it.

It would seem to be the universal opinion in the American art world that the defeat of President Wilson for re-election would be of far more benefit to the art business, to the dealer, artist and collector, than would that of Mr. Hughes.

In other words it is generally felt in art business circles, that there is far more chance of real prosperity in the trade and therefore in studios and galleries, with the Republican party in power, than if the Democrats should continue to have control. It is not a question of men or party entirely, but of the confidence of the conservative interests in Hughes and his party, which it seemingly does not have in Wilson and his party.

An exhibition of Louis Raemaekers' anti-German war cartoons, will open Thursday at the galleries of White, Allom & Co., 19 E. 52 St., to continue to Dec. 4 or possibly longer. It is for the benefit of the French Red Cross.

A NOTABLE TRIO GONE.

With the passing of W. Gedney Bunce and Henry W. Ranger this week, so soon following that of William M. Chase, the funeral roll of leading American painters whose places cannot well be filled grows sadly longer.

Both Bunce and Ranger were forceful and able painters and their work has for many years, not only brought them deserved reputation and financial, as well as artistic, reward, but has been a credit to modern American painting.

And Bunce and Ranger were, like Chase, original and strong men as well as painters. Both had the artistic temperament strongly developed and both were vigorous personalities, clear and keen thinkers and good writers, Ranger in particular wielding a virile and, at times, a caustic pen.

Bunce devoted himself to painting the much painted Venice, but with rare poetic vision and was a subtle and refined colorist. Ranger depicted the New England landscape and seashore and was also a superior colorist.

The trio of dead painters, while not entirely comparable to that composed of Inness, Wyant and Martin was still a great one and its loss will be sincerely mourned.

PROVIDENCE.

The art season is well under way with important exhibitions at the Art Club, R. I. School of Design, and at Tilden and Thurber's.

At the Prov. Art Club, a memorial exhibition of 130 loaned canvases painted by George William Whitaker is on. Mr. Whitaker, the dean of Providence painters, was born in 1840, and died in 1916 and for over forty years was a familiar and loved figure in local art circles. The present collection of his works is a retrospective showing covering all periods of his career and embracing technically the different manners in which he painted.

To select for individual mention is no easy task, but a word should be said for the two immense panels of "Spring" and "Summer" which are loaned by the estate. Another remarkable canvas is the "Dream of Venice," a poet's treatment of a familiar theme.

Scott A. Smith sends a good "Marine" and a fine landscape "Looking Towards Paris" and Louis Richardson sends from New Bedford, Mass., a decorative painting of "Fruit" which for glowing color and fine composition equals anything in the gallery.

Robert P. Brown loans four excellent examples of widely varying subjects—a miniature exhibition in itself so wisely has this collector selected his pictures.

A fine interior with figure, "Mending the Net," adds variety and interest and is loaned by Tripp and Olsen who have also sent an exquisite "Venice" and a powerful wood interior.

At the R. I. School of Design, an interesting exhibition of small bronzes is now on.

"Girl on Roller Skates" by Abastenia St. L. Eberle is a striking figure and suggests action while "Stevedore" by Mahonri M. Young is impressive. "The Dance" by Bessie Potter Vonnob is graceful and "David" by Albert H. Atkins is a dignified work.

In connection with the bronzes, Flemish and French tapestries are shown, and also several cases of Coptic Textiles.

In the adjoining gallery there is on view a collection of Dutch Scent Bottles.

At Tilden and Thurber's, a display of works by ten famous artists is now on. Winslow Homer and Fritz Thaulow are represented by interesting examples, but the chief interest is in "The Rocks of Kerrera" by David Young Cameron. This canvas while agreeable in color in a low key has a fine dramatic effect. "Near the Dunes" by Theophile De Bock is a type of picture always welcome to lovers of the Barbizon school.

W. Alden Brown.

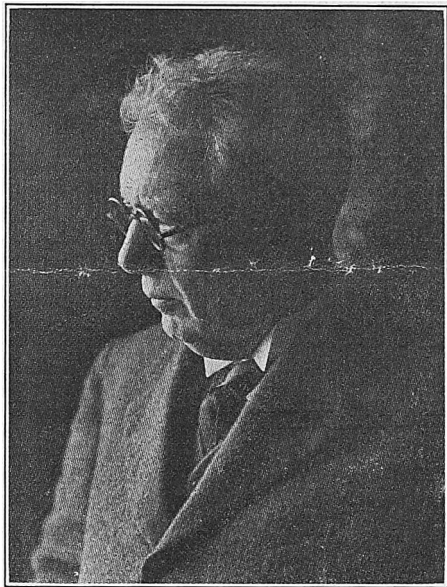
REIGATE OF LONDON HERE.

Mr. J. F. Reigate of Gill and Reigate, 18 E. 57 St., is on a visit from London for a few weeks, with a special collection of old English furniture, and will be glad to meet his many American friends and clients.

OBITUARY.

Henry W. Ranger.

Henry W. Ranger, the widely known American landscape painter, died at his 67th Street studio on Tuesday last of heart trouble, aged 58. He had not been in good health for three years past, and even before passed his winters in Jamaica and later in Porto Rico, to avoid the cold of the North.



HENRY W. RANGER

Courtesy of the Macbeth Galleries.

Ranger, who follows Chase all too soon, was in the front rank of American painters. He was born in Syracuse, N. Y., in 1853, received a public school education and went through the freshman year at Syracuse University. He began his art studies early in life, and after working in this country for some years went to Europe, where he remained until 1888.

He had acquired some reputation as a watercolorist and especially for his imitation of the modern Dutch watercolorists works, chiefly through Mr. Gustave Reichard, the veteran N. Y. art dealer, before he went abroad, so that on his return and showing of some strong oils he was welcomed and soon, through his work and vigorous personality, became a prominent figure in the American art world. Ranger was a clever business man, as well as a good painter, and something of a politician, so it was natural that he should have had warm friends and bitter enemies. He was, for some years, a close and warm friend of William Clausen, the dealer, but later and after he had become intimately associated with Messrs. William T. Evans and Alexander Humphries in the Lotos Club, and had quarreled with Clausen, he took a leading part in the well remembered Clausen-Evans case in which he was a foremost witness for Evans.

The art of Henry W. Ranger was, like his character and temperament, a rugged and strong one. He was early, as said above, most influenced by the Dutch watercolorists and later by the Barbizon masters—and his art and other enemies always contended that his work in oil was simply an echo of Corot, Rousseau and Dupre. This criticism, while it had some slight foundation in that the painter's work showed the strong influence of the Barbizon masters, was unjust, for Ranger had a strength of composition, a sense of the picturesque, a delicate and a glowing scheme of color, that were his own. He loved and painted, "con amore," the American landscape in Spring, Summer and Autumn, particularly the brown hills and rich woodlands of eastern Connecticut and the shores of the same state at Noank and Lyme.

Ranger was almost as good a talker and writer as a painter. His views on art and art study were original and always sound, sane and vigorous, and a book published last year, entitled "Talks with Ranger" by Haley Bell, has been frequently noticed and quoted from in the ART NEWS. This work evidences his deep knowledge and study and keen perceptions and should be read by every American artist and student.

Ranger won medals in exhibits in Paris and at Buffalo, Charleston and other exhibitions in America. Mr. John W. Beatty, director of fine arts for the Carnegie Institute, is arranging an exhibition of his works to be held next year.

The artist had a summer home at Noank, Conn., near New London. It was located almost overhanging the shore, and there he painted many notable marine and coast scenes. He was known as an "expert" on Corot, was a close friend of George Bernard Shaw, and in his earlier days, when he was struggling for fame, he eked out his living by writing criticisms of opera and musical

recitals for the N. Y. dailies, for he had ability as a musician as well as a painter.

Mr. Ranger was elected to the National Academy in 1906, and was a member of the National Arts, the American Water Color Society and the Lotos Club. He was a director of the studio building where he lived and president of the 67th Street Atelier Associations. His wife, who was Miss Helen Jennings, died in Milan, Italy, in June 1915.

The executors of Mr. Ranger's will are Messrs. William Macbeth and Charles Henry Phelps.

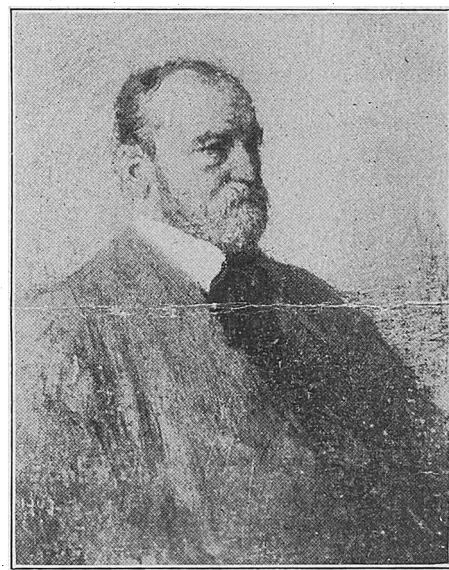
The funeral was held yesterday morning at the artist's studio, 27 W. 67 St.

William Gedney Bunce.

William Gedney Bunce, universally known as a painter of Venetian subjects and a colorist of distinction, was killed by an automobile on Sunday last in Hartford, Conn., where he made his home while in America. Mr. Bunce was 76 years old and still active in the practice of his art and had worked as usual in his studio the day before the fatal accident, which occurred within a few rods of his residence. The artist lived only an hour after being struck.

Mr. Bunce was born in Hartford in 1840, a son of James M. and Elizabeth Chester Bunce. He enlisted in the Civil War in the first Volunteer Conn. Cavalry, served two years, and received a wound in his leg which caused a slight limp until his death. Bunce, however, rarely referred to his war record, confining his reminiscences of the war to recounting the exploits of his brother, Admiral Francis M. Bunce.

The artist's early education in painting was received from William Hart and in the Cooper Union Schools. Later, in Europe, he studied with the marine painter, P. J. Clays, but within recent years when asked with whom he studied he replied, "Titian is my master." Mr. Bunce spent much of his time in Venice, even of late years and



W. GEDNEY BUNCE

Portrait by James Britton.

until the war broke out, when his experiences in getting away from Italy through Switzerland determined him to remain in America. In his early days he was very friendly with Saint-Gaudens in Rome and was the subject of one of the famous Saint-Gaudens portrait medallions. Bunce also sat for a bust to Olin L. Warner and to several painters, including De Haan, Constant Fuyk, Montague Flagg, Walter Griffin and James Britton.

The artist's American success was materially promoted by the enthusiastic interest of the late Stanford White and Daniel Cottier, the dealer, and early in his career he was established as "a collector's painter," many private galleries acquiring his brilliant Venetian sunsets. Public galleries followed suit in purchasing his works, notably the Metropolitan; the National Gallery, Washington; the Montclair, Rhode Island, Worcester and New Britain, Conn., museums, and the Morgan Memorial museum, Hartford. Mr. Bunce was medalled at the Paris Exposition of 1900, the Pan-American, Buffalo, 1901; Charleston, 1902, and the St. Louis, 1904.

For a number of years he retained a studio in New York, but in recent years most of his work was done in Hartford, where he was regarded with deep affection as the dean of famous Conn. artists. Bunce was a cherished friend of such veteran Americans as Elihu Vedder, J. Alden Weir, Robert Brandegee, Ch. Carryl Coleman and A. P. Ryder, and as a member of the Players' and the old Tile Club was an irrepressibly joyous spirit and a bon camarade. Mr. Bunce was unmarried and made his home with a sister, Mrs. Archibald A. Welsh, from whose residence the funeral was held on Tuesday last.